BBC Philharmonic Orchestra

AUDITIONS
No. 3 Cello
PREPARED EXCERPTS
(revised October 2025)

CONTENTS

ROUND ONE – Both excerpts to be presented

- **BRAHMS : *Symphony, No. 2 in D Major, Op. 73***
  Opening (first 15 bars) of slow movement
- **MacMILLAN: *Confessions of Isobel Gowdie***
  Bars 104-112 (inclusive)

ROUND TWO – Please prepare all excerpts

Obligatory Excerpt

- **ELGAR: *In the South, Op.50***
  Opening (end Downbeat of bar 29)

List A – *1 to be requested by panel*

- **HOLST : *Suite for Large Orchestra, ' The Planets'***
  Movement 3, *Mercury, the winged messenger:* Bars 189-235 (figures VII-IX)
- **SMETANA: *The Bartered Bride: Overture***
  Cello I, from beginning until figure 'A'
- **BEETHOVEN: Symphony, no 8, in F Major, Op 93**
  Trio from 3rd Movement.

List B – *1 to be requested by panel*

- **STRAUSS: *Ein Heldenleben, Op. 40***
  Fig. '9' until 2 bars after fig '13' [Lebhaft bewegt.]
- **STRAUSS: *Don Quixote***
  Variation 2, 3 solo celli part.
- **STRAUSS: *Also Sprach Zarathustra, Op. 30***
  Four bars before fig. '3' until fig. '5'.

List C – *1 to be requested by panel*

- **PROKOFIEV: *Romeo & Juliet: Suite No.2, Op.64b***
  Movement 3, *Friar Laurence (complete)*
- **SHOSTAKOVICH: *Symphony No. 5 in D Minor, Op. 47***
  Movement 3, *Largo. Fig. 89 until fig. 93.*
- **VERDI: *REQUIEM, Op. 63***
  No.3 Offertorium: first 29 Bars.

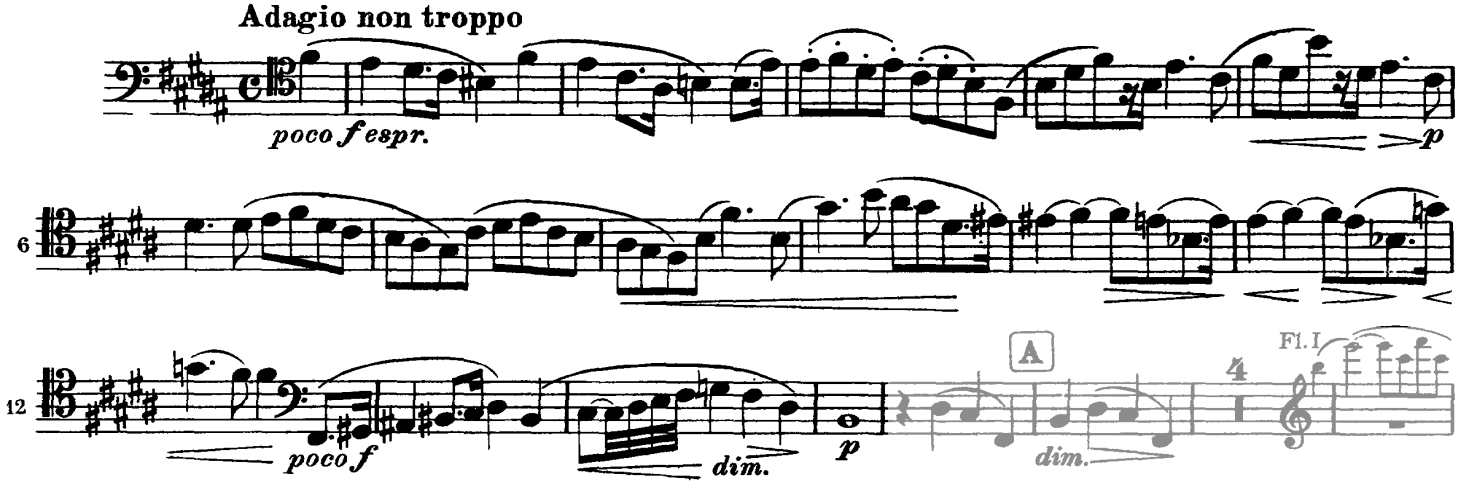
List D – *Both to be played*

- **ROSSINI: *William Tell Overture***
  Opening Cello 1 solo.
- **BRAHMS: *Piano Concerto No. 2, Op.83***
  Movement 3, *all 1st cello solos.*

ROUND ONE

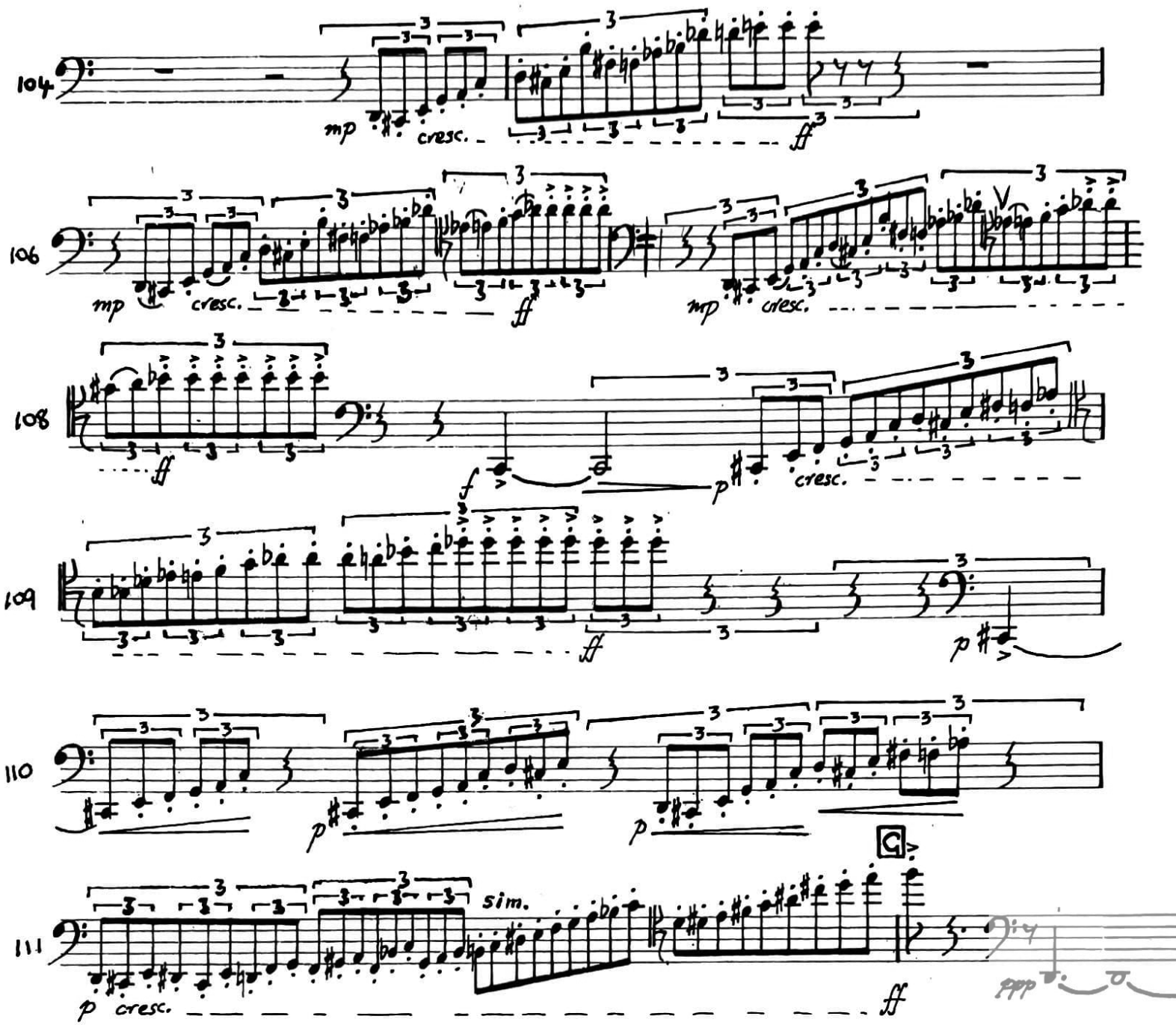
BRAHMS: *Symphony No. 2, Op. 73*

Opening (first 15 bars) of slow movement



MacMILLAN: ***Confessions of Isobel Gowdie***

Bars 104-112(inclusive) [Largo, minim = 48]

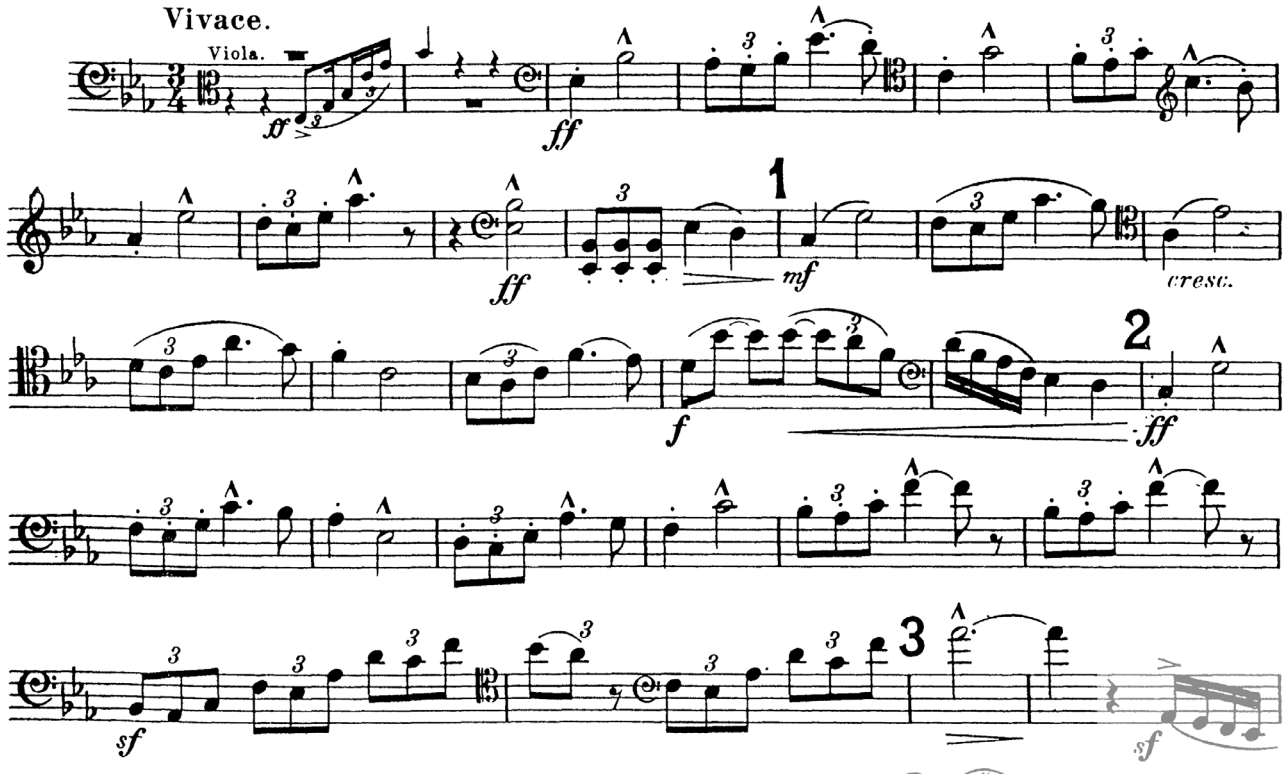


ROUND TWO

Obligatory Excerpt

ELGAR: ***In the South, Op.50***

Opening (end on downbeat of bar 29)

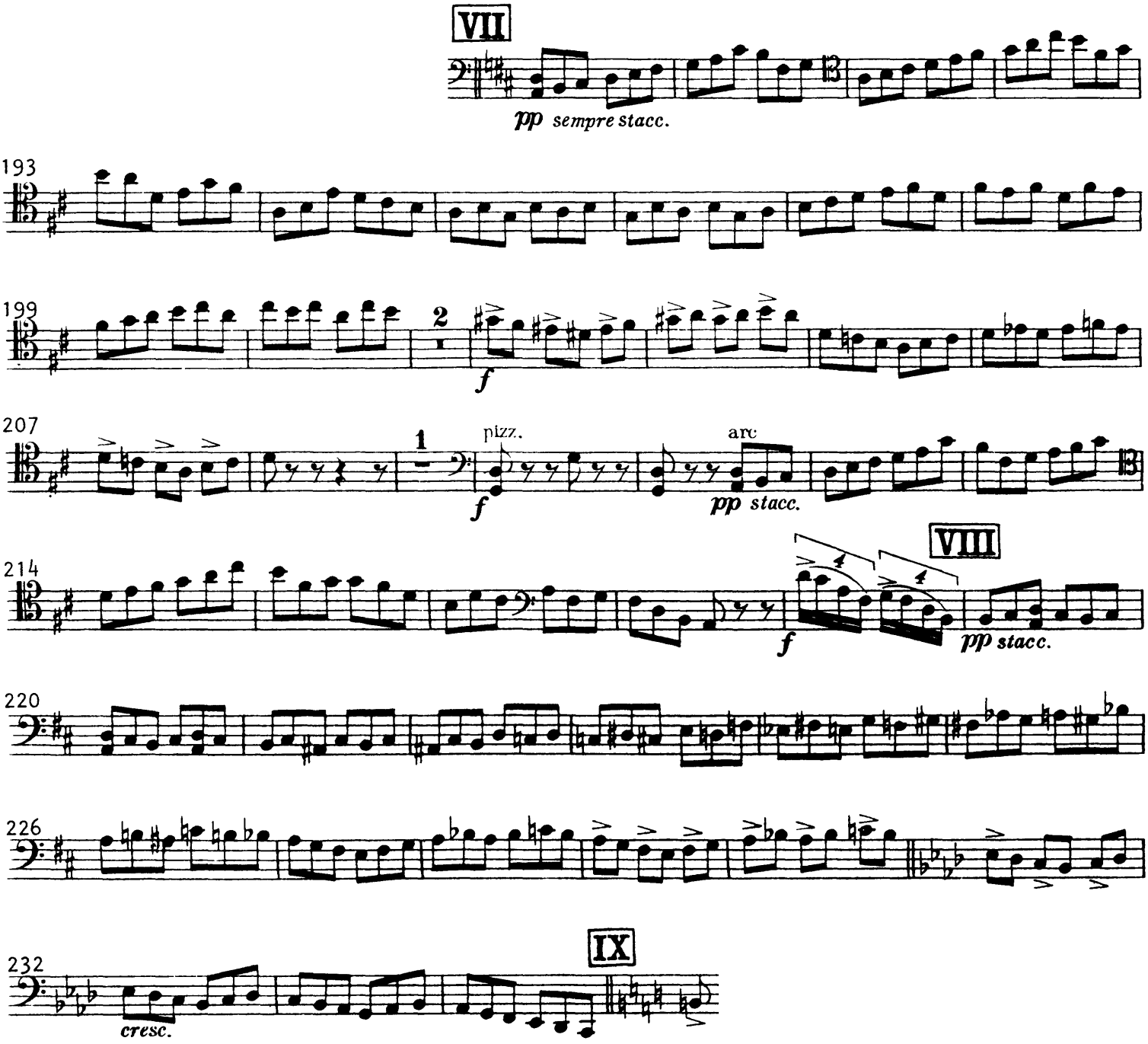


LIST A

HOLST : *Suite for Large Orchestra, ' The Planets'*

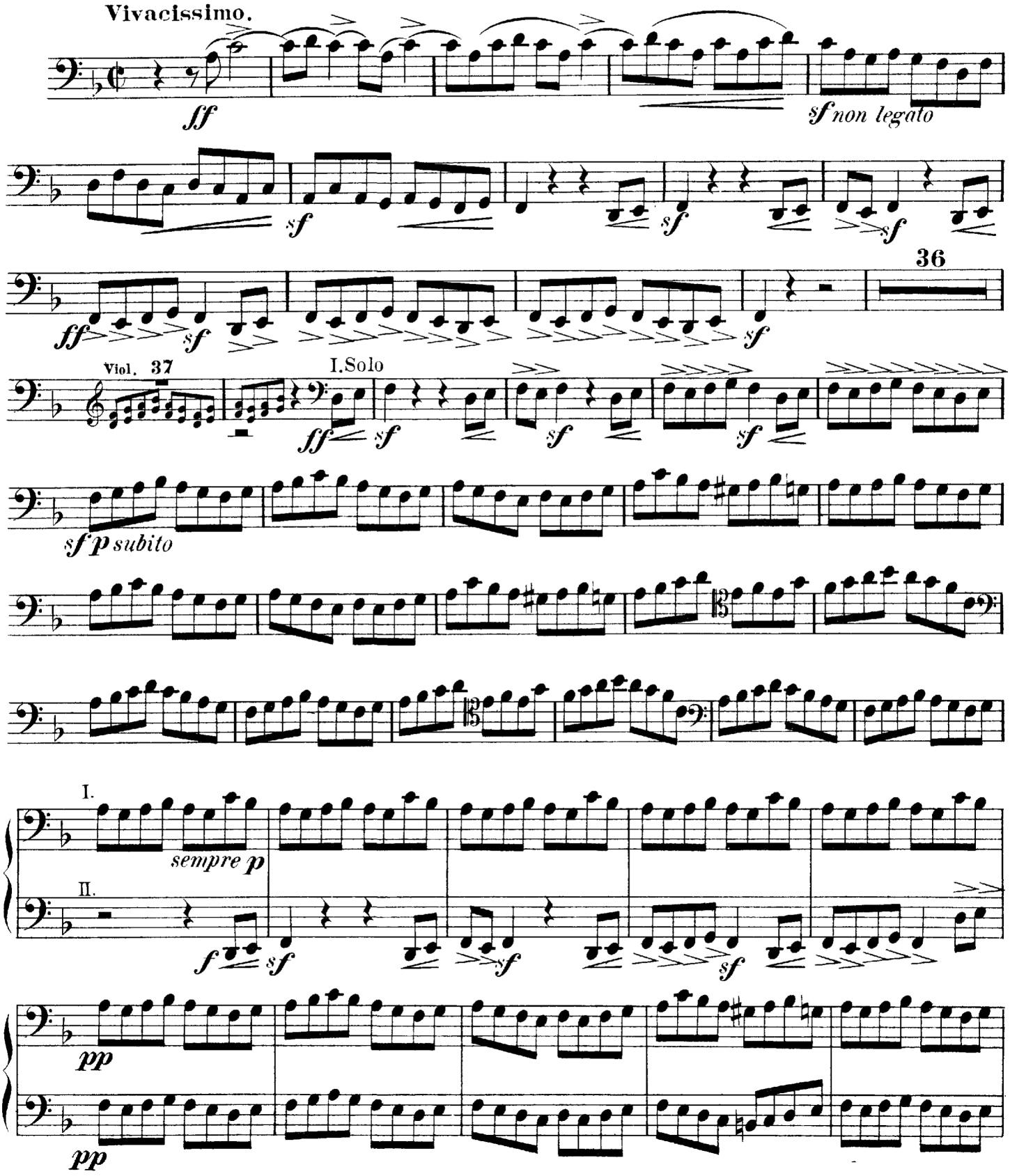
Movement 3, *Mercury, the winged messenger:*

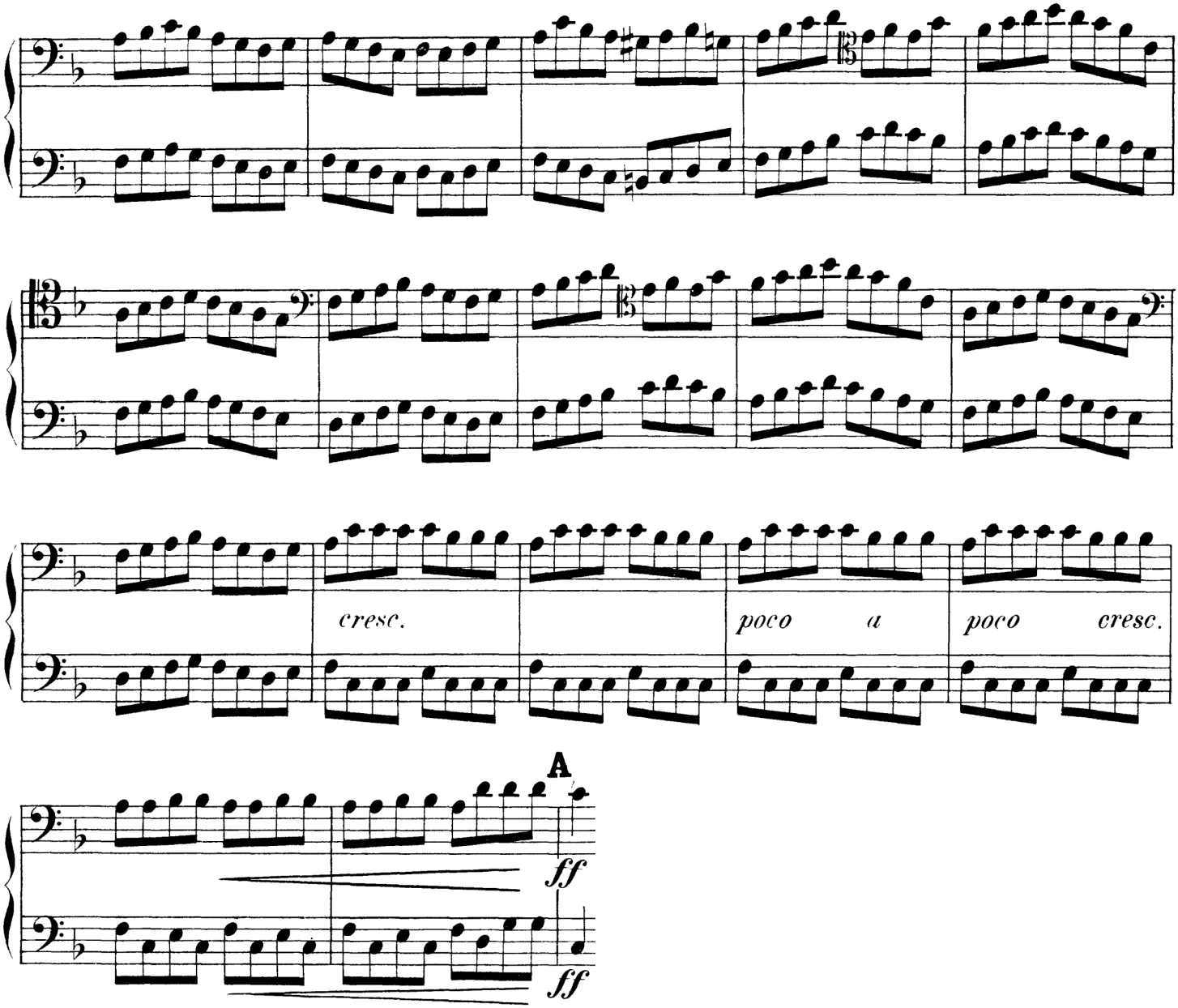
Bars 189-235 (figures VII-IX) [Vivace, con sord.]



SMETANA: ***The Bartered Bride: Overture***

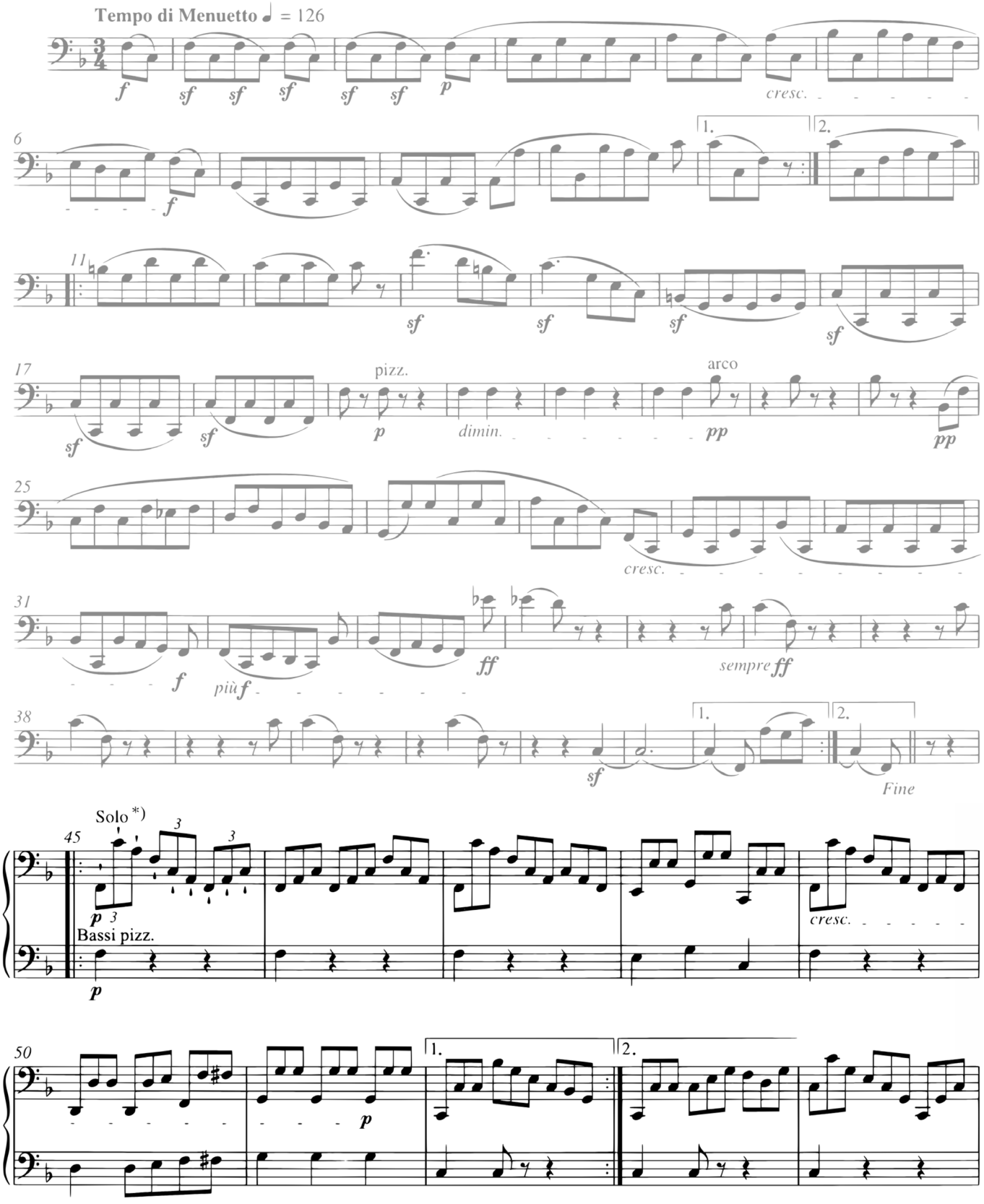
'Cello I, from beginning until figure 'A'



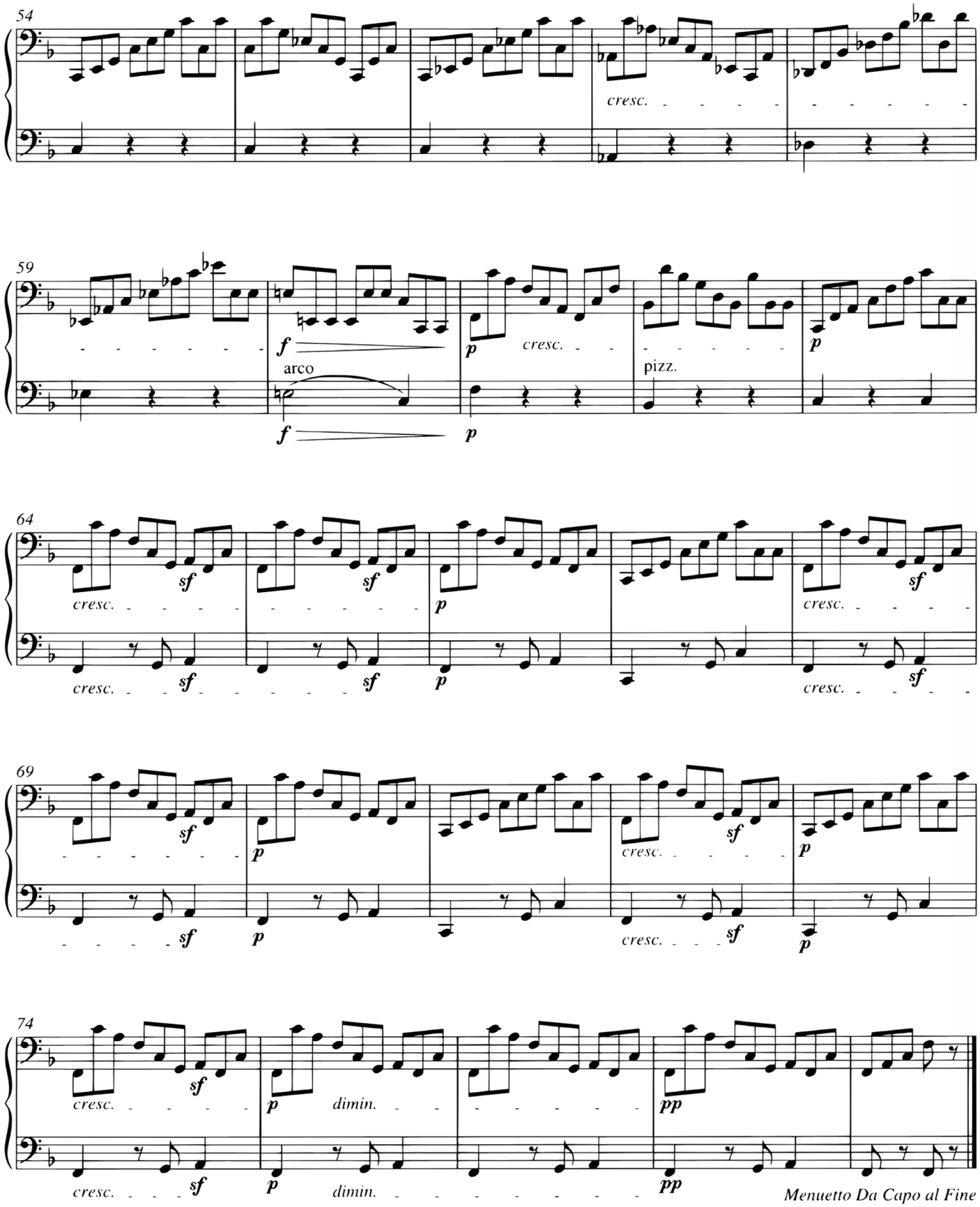

cresc.
poco a
poco cresc.
A
ff
ff

Beethoven: *Symphony No. 8, Op.93*

3rd movement, Trio only



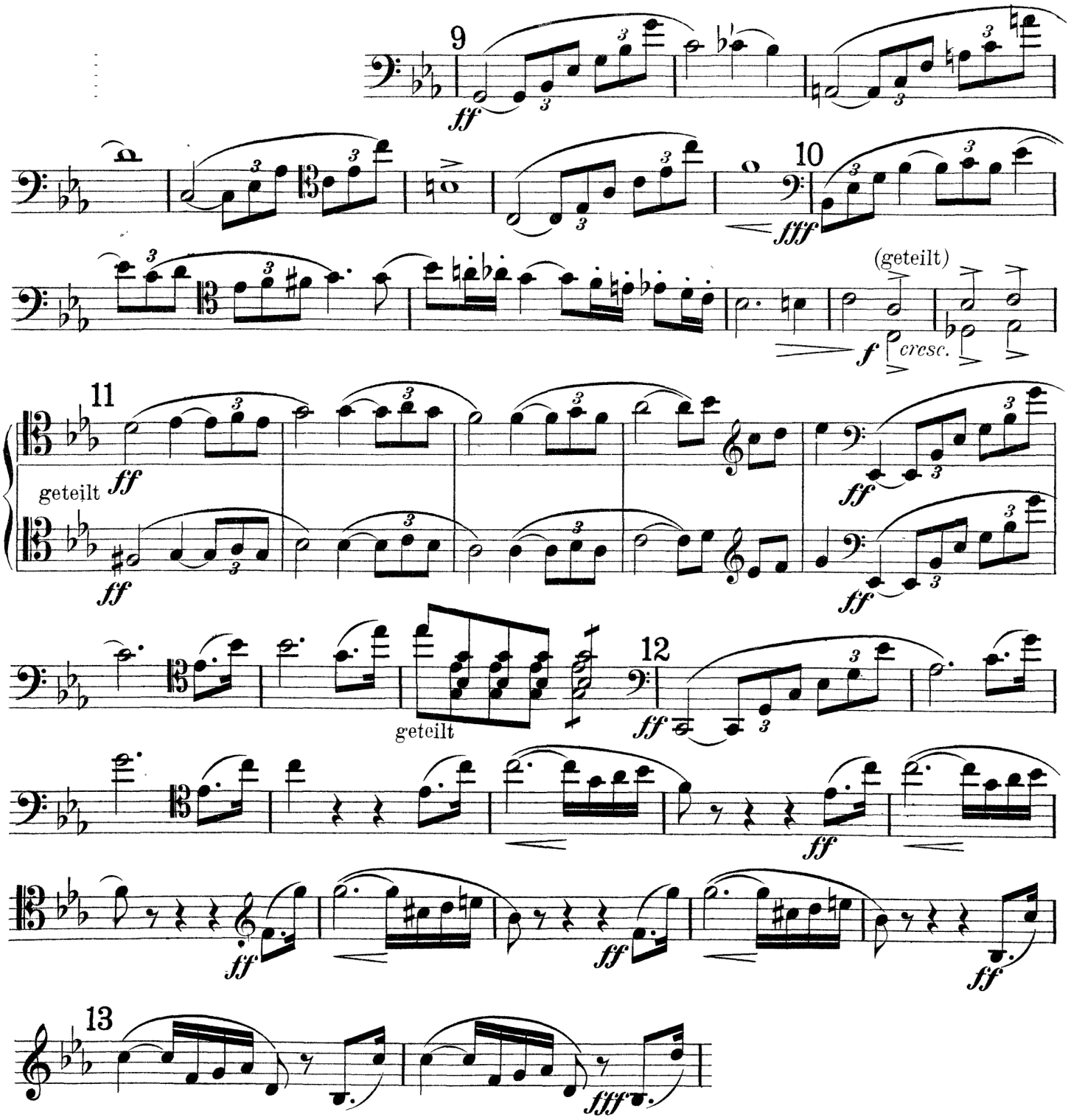
*) *Solo* could signify *soli;* but perhaps Beethoven did intend one player? In that case, tutti Vc play the lower stave, *col Basso.* / *Solo* könnte hier für *soli* stehen; möglicherweise dachte Beethoven aber an nur einen Spieler? In diesem Fall spielen die Tutti Vc. im unteren System *col Basso.*


54
cresc.
59
f
arco
f
p
cresc.
p
pizz.
64
cresc.
sf
p
cresc.
69
sf
p
cresc.
74
cresc.
sf
p
dimin.
pp
Menuetto Da Capo al Fine

LIST B

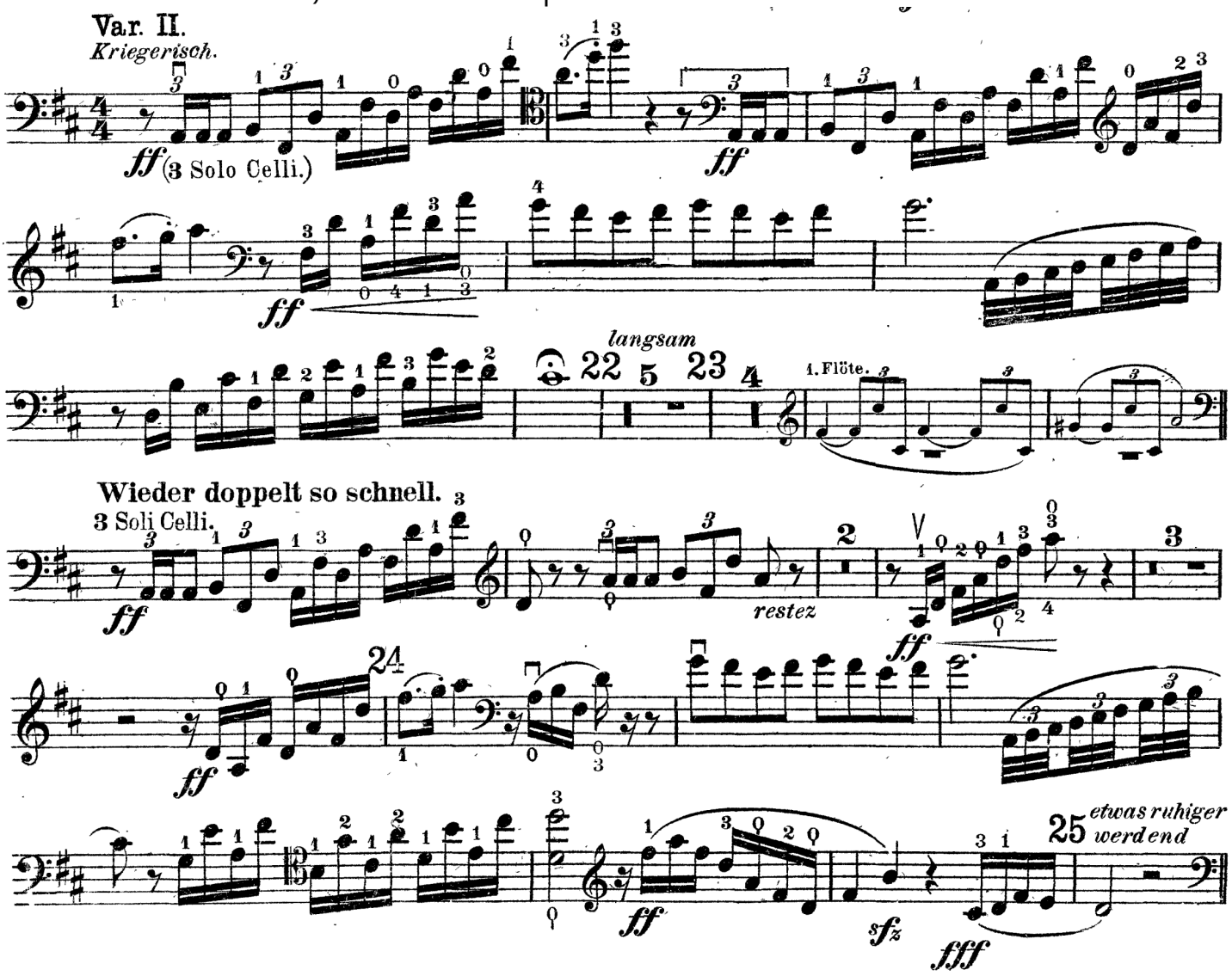
STRAUSS: *Ein Heldenleben, Op. 40*

Fig. ‘9’ until 2 bars after fig ‘13’ [Lebhaft bewegt.]



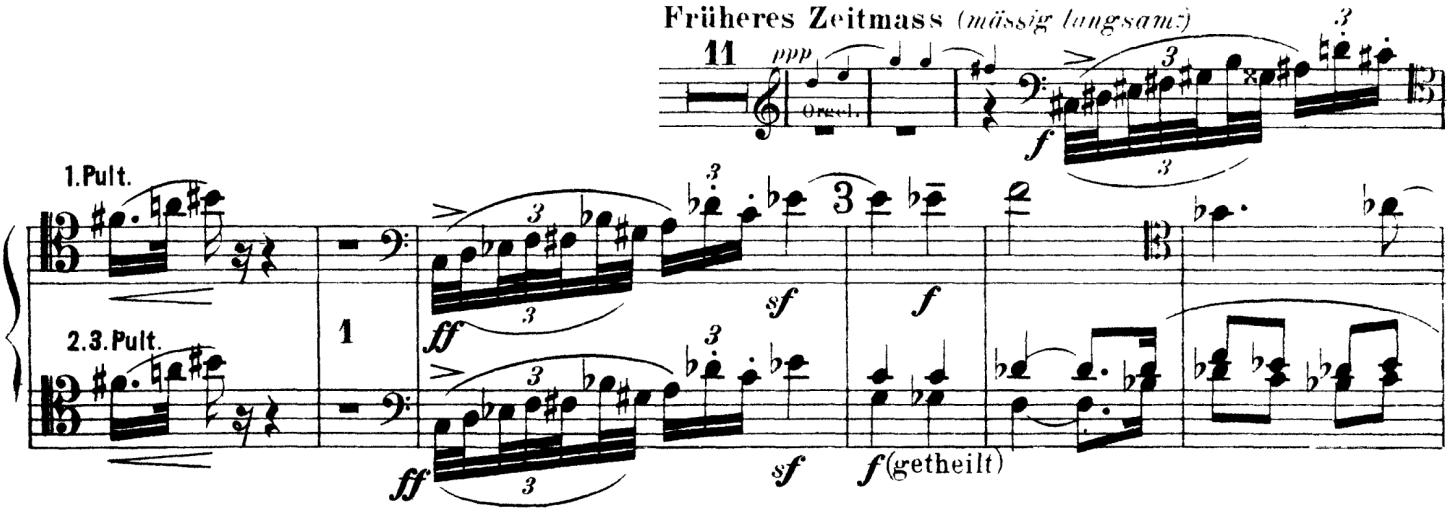
STRAUSS: *Don Quixote*

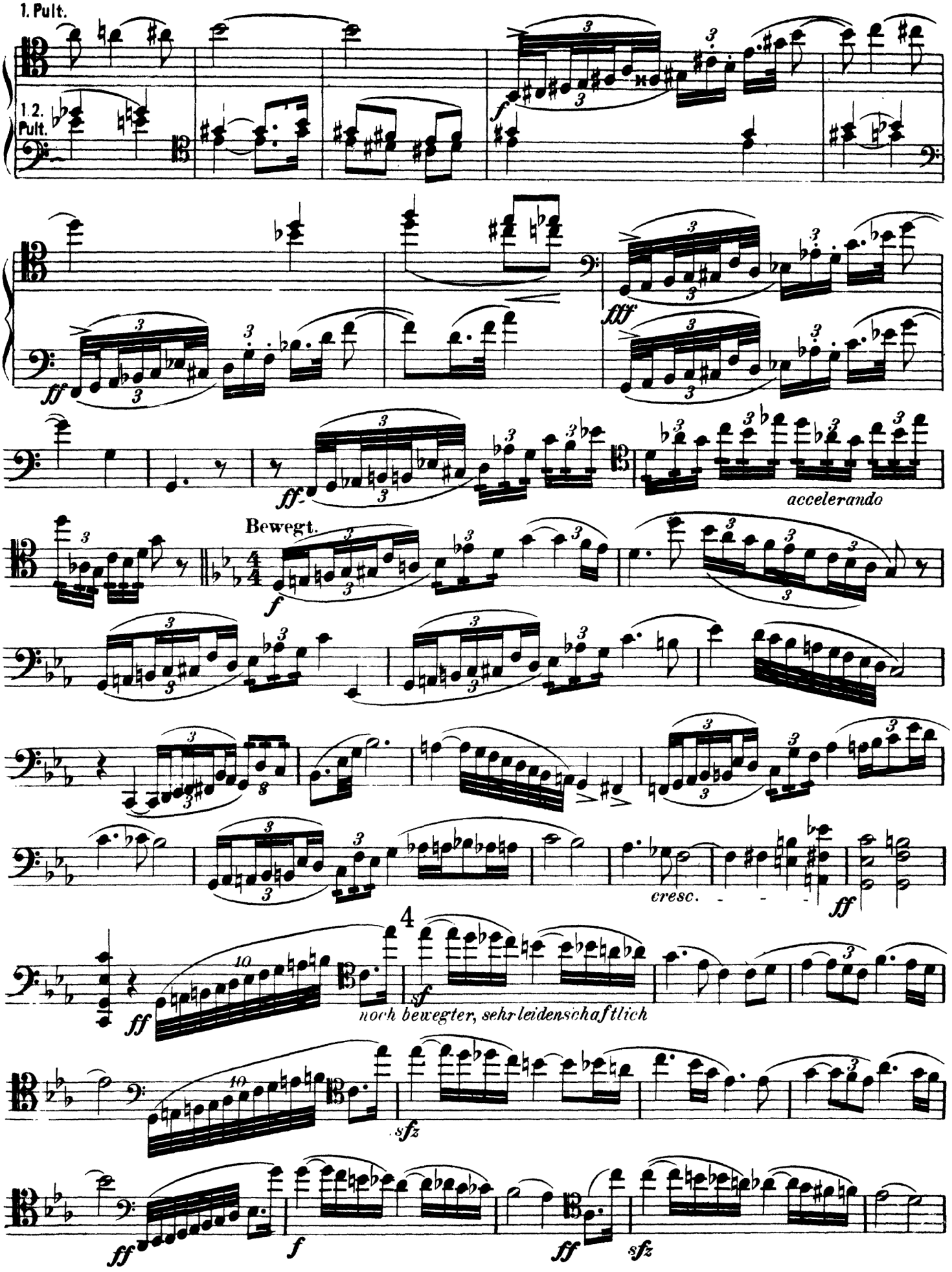
Variation 2, 3 solo celli part.



STRAUSS: *Also Sprach Zarathustra, Op. 30*

Four bars before Fig. '3' until fig '5'.

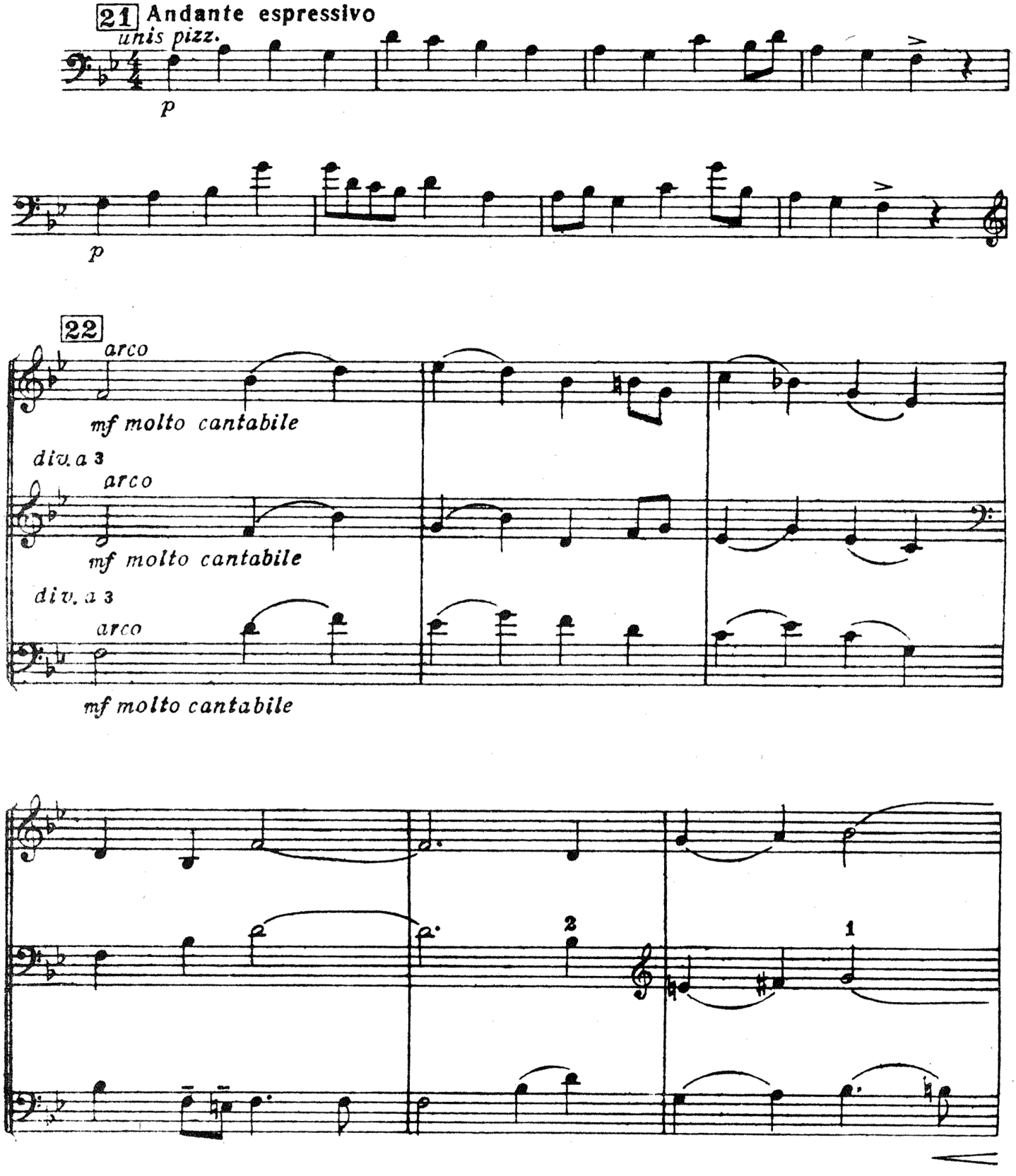


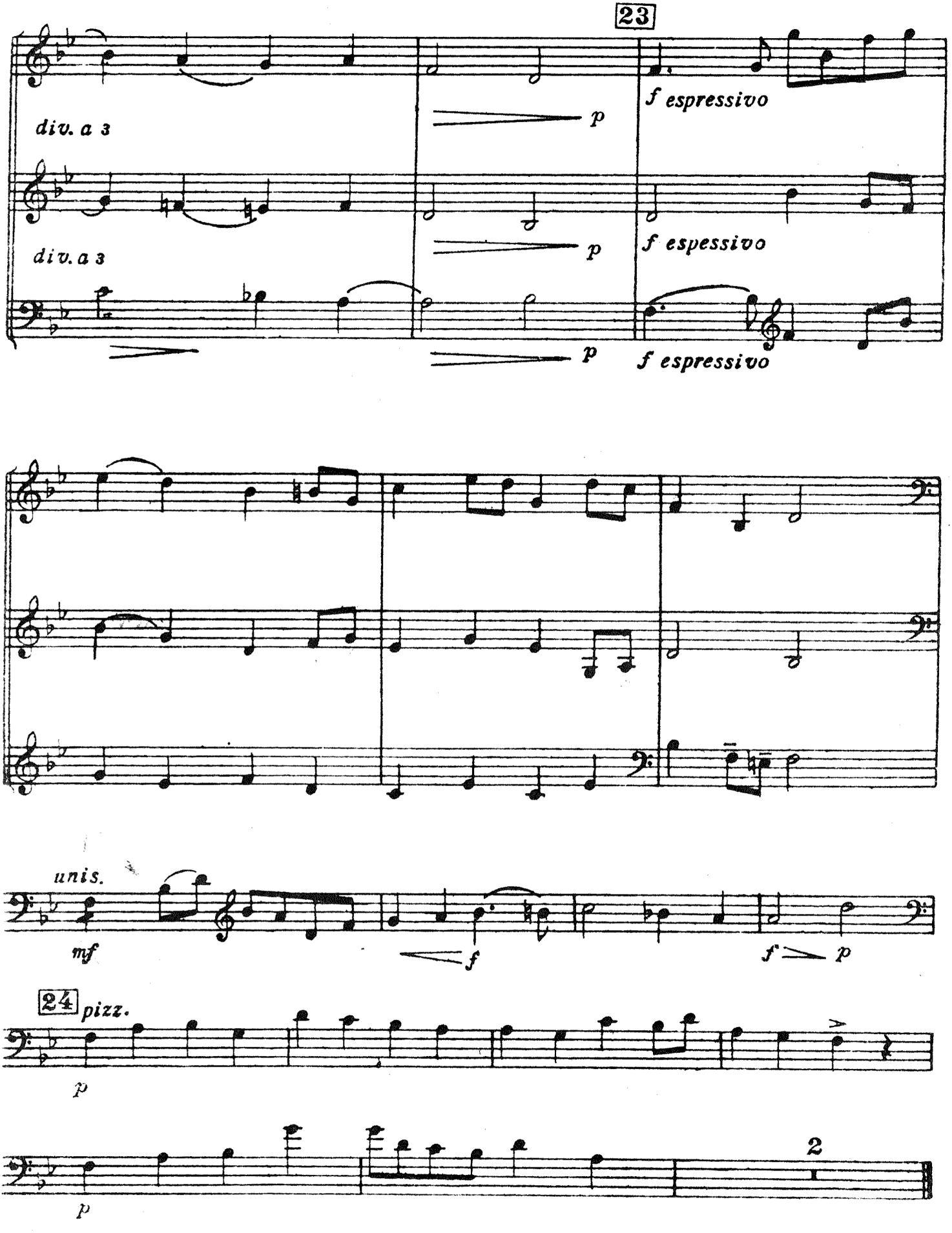

1. Pult.
1. 2. Pult.
f
fff
ff
ff
accelerando
Bewegt.
f
cresc.
ff
4
ff
sf
noch bewegter, sehr leidenschaftlich
sfz
ff
f
ff
sfz

LIST C

PROKOFIEV: ***Romeo & Juliet: Suite No.2, Op.64b***

Movement 3, *Friar Laurence (complete)*

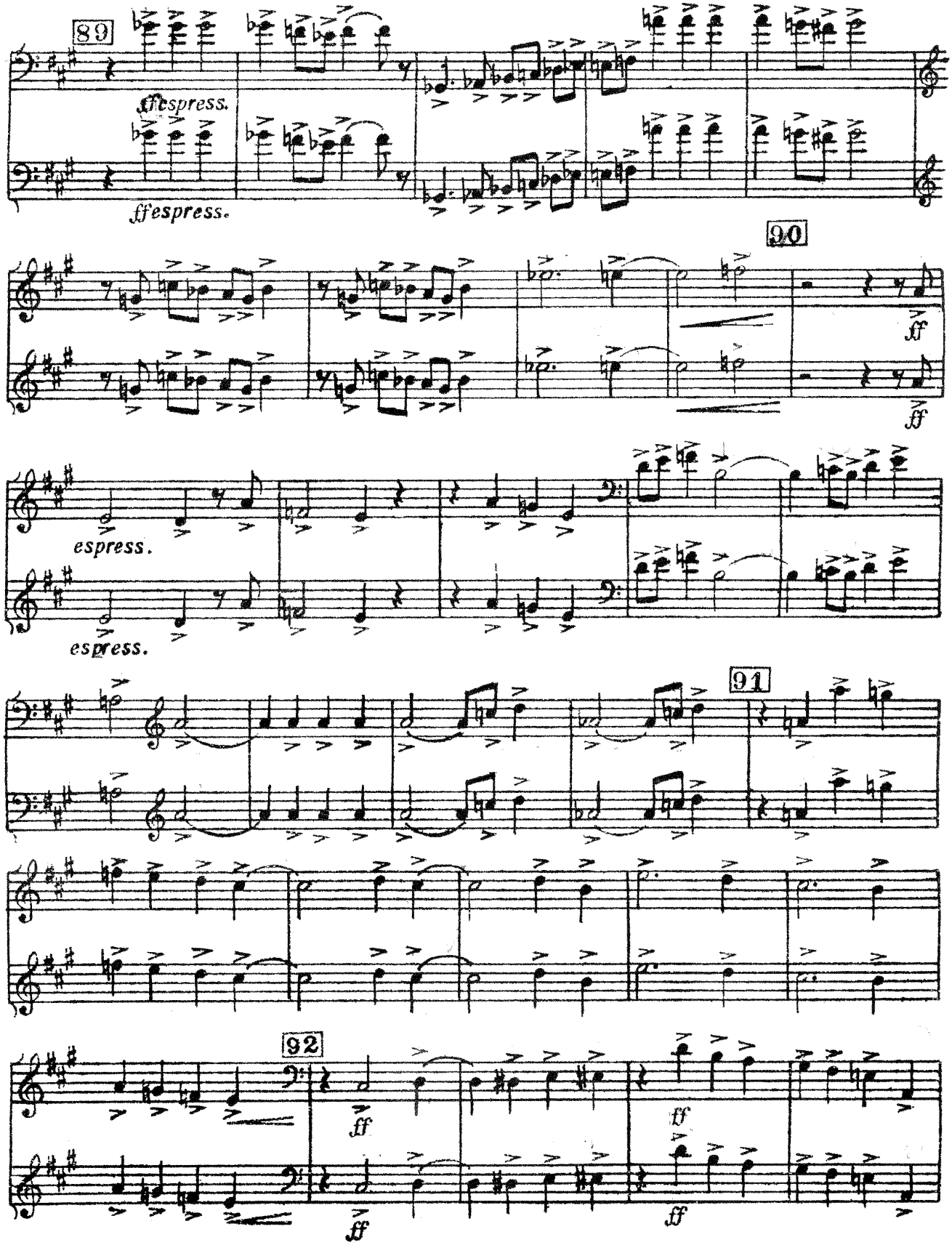


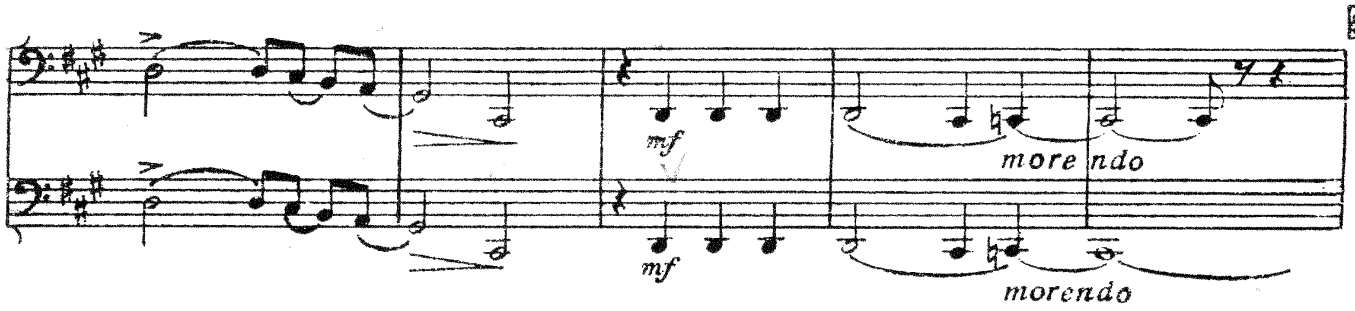

23
div. a 3
p
f espressivo
div. a 3
p
f espressivo
p
f espressivo
unis.
mf
f
f
p
24
pizz.
p
2
p

SHOSTAKOVICH: ***Symphony No. 5 in D Minor, Op. 47***

Movement 3, *Largo.*

Fig. 89 until fig. 93.

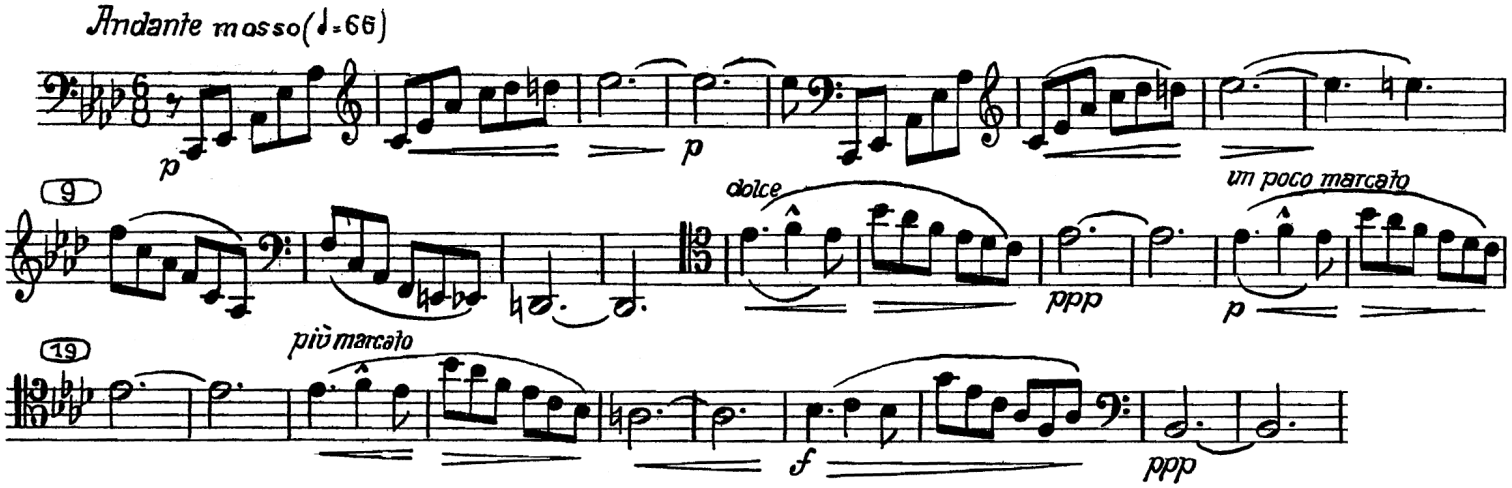




VERDI: *REQUIEM, Op. 63*

No.3 Offertorium: first 29 Bars.

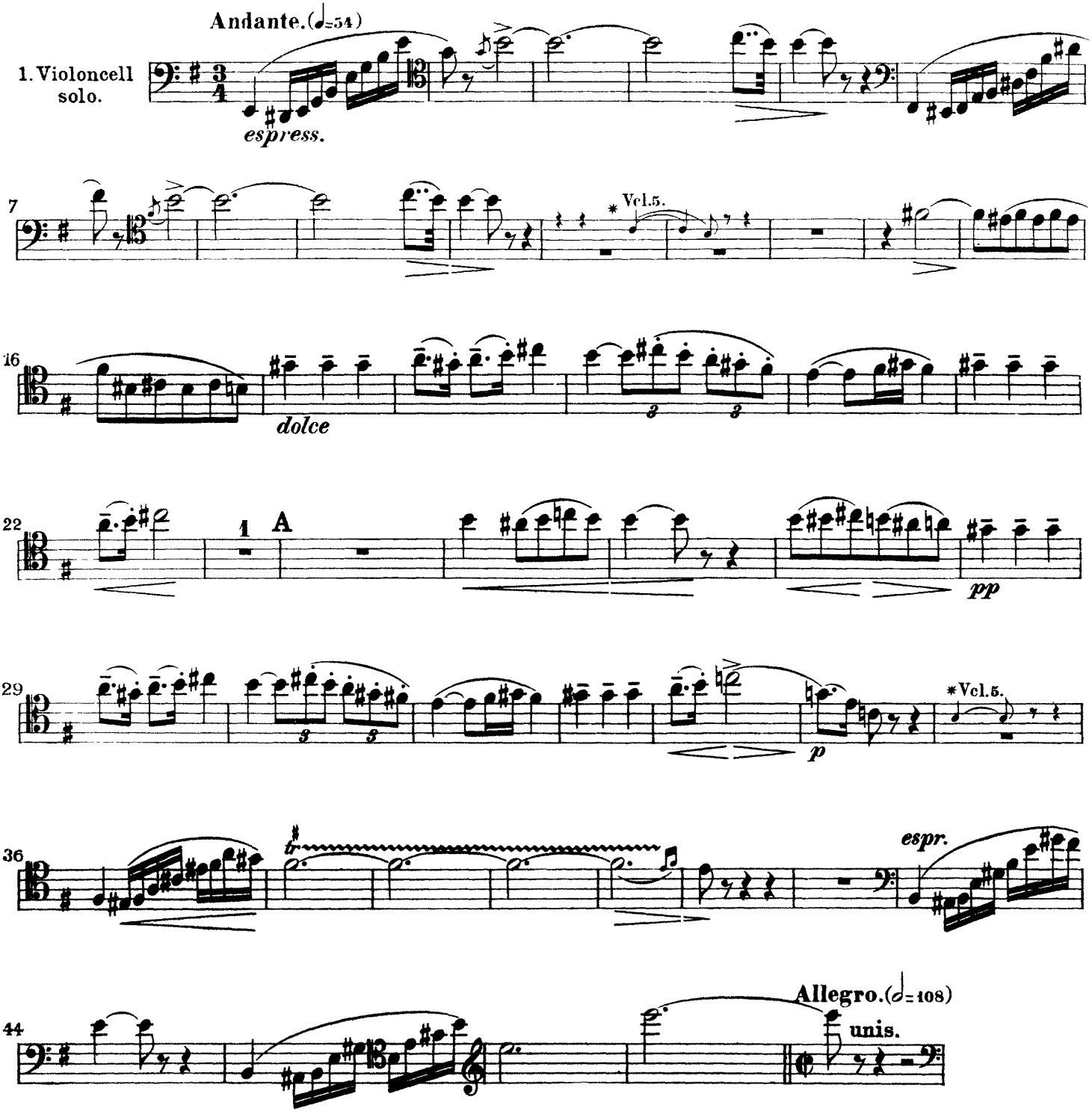
Nr. 3 Offertorio



LIST D

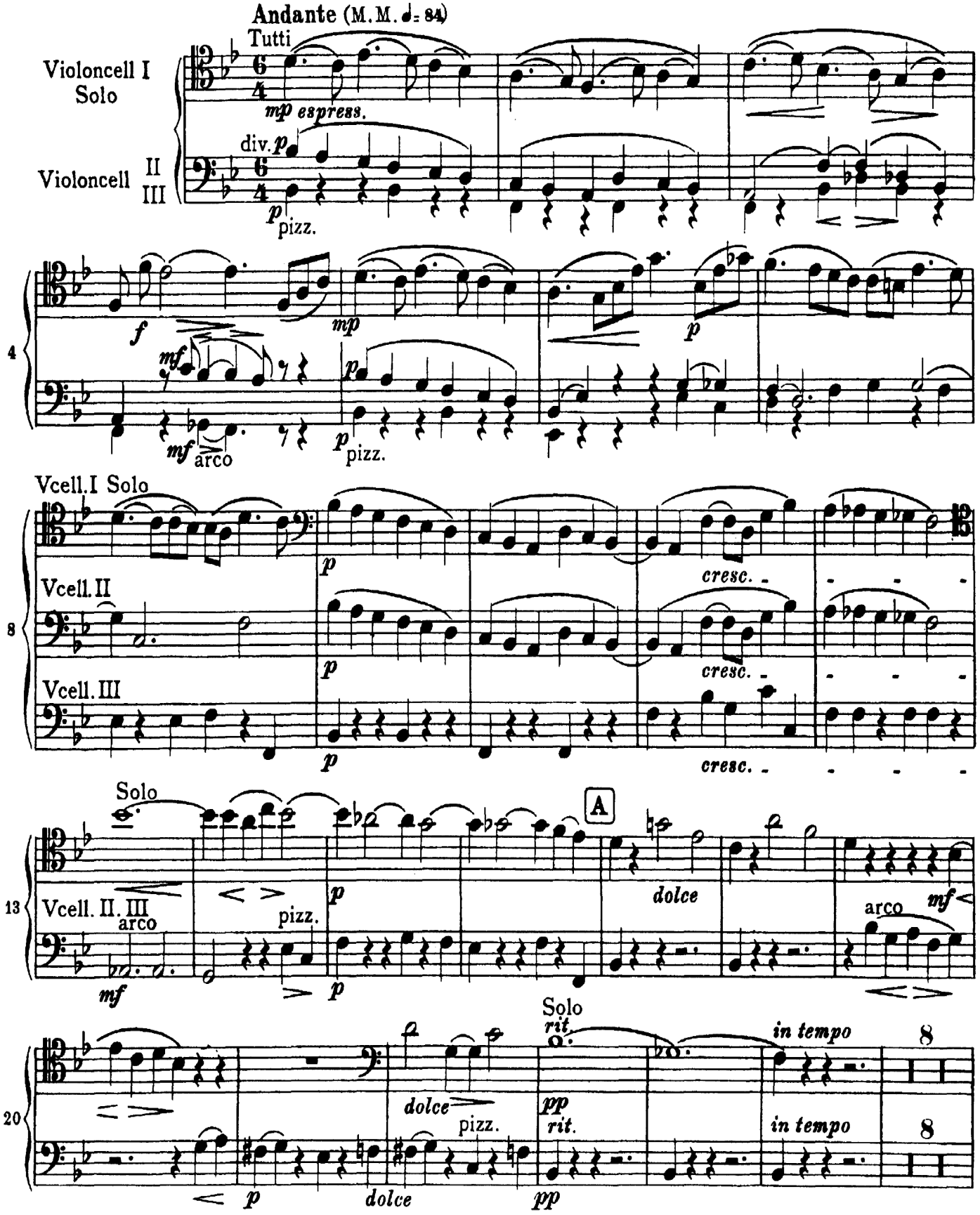
ROSSINI: *William Tell Overture*

Opening Cello 1 solo



BRAHMS: Piano Concerto No. 2

3rd Movement, all 1st cello solos



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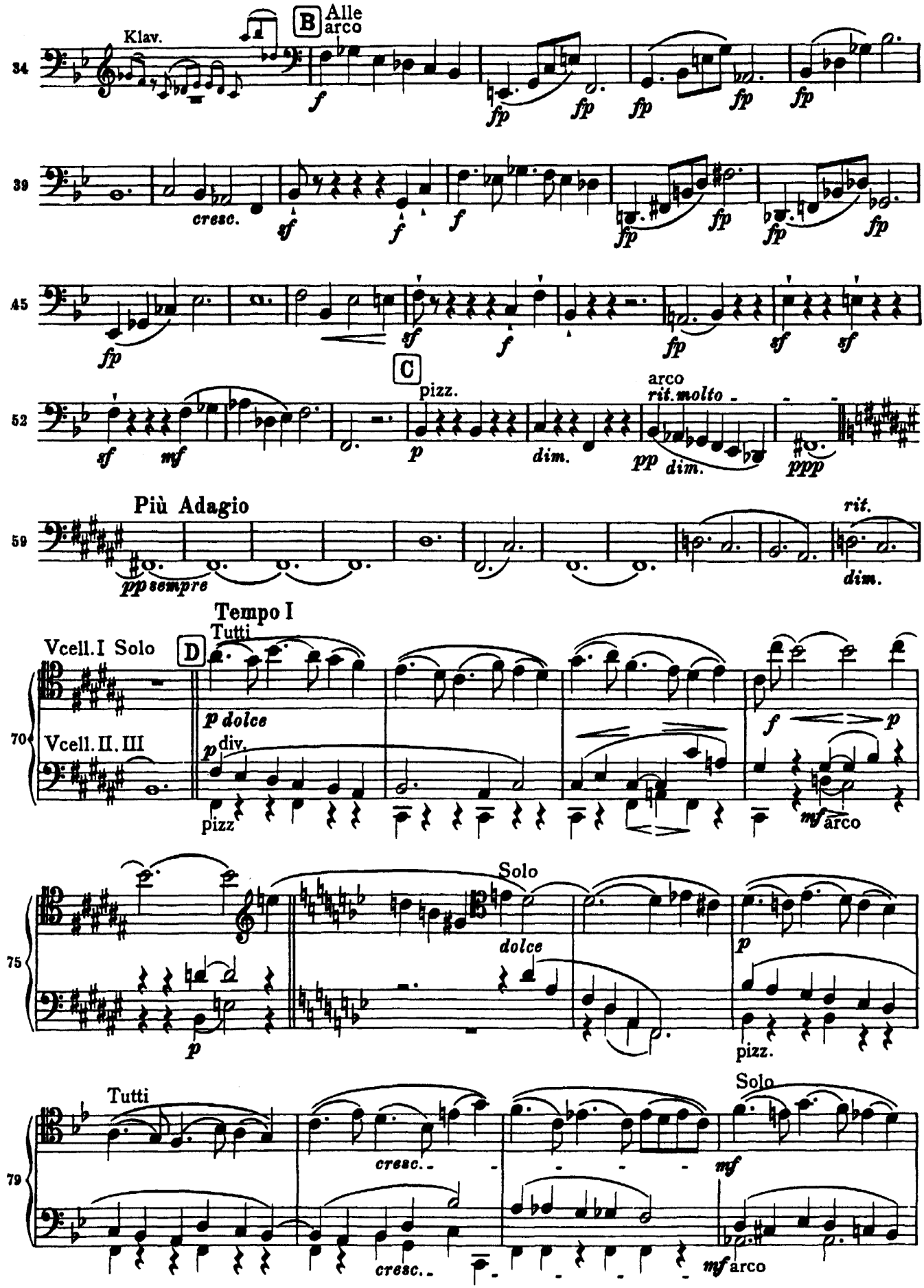
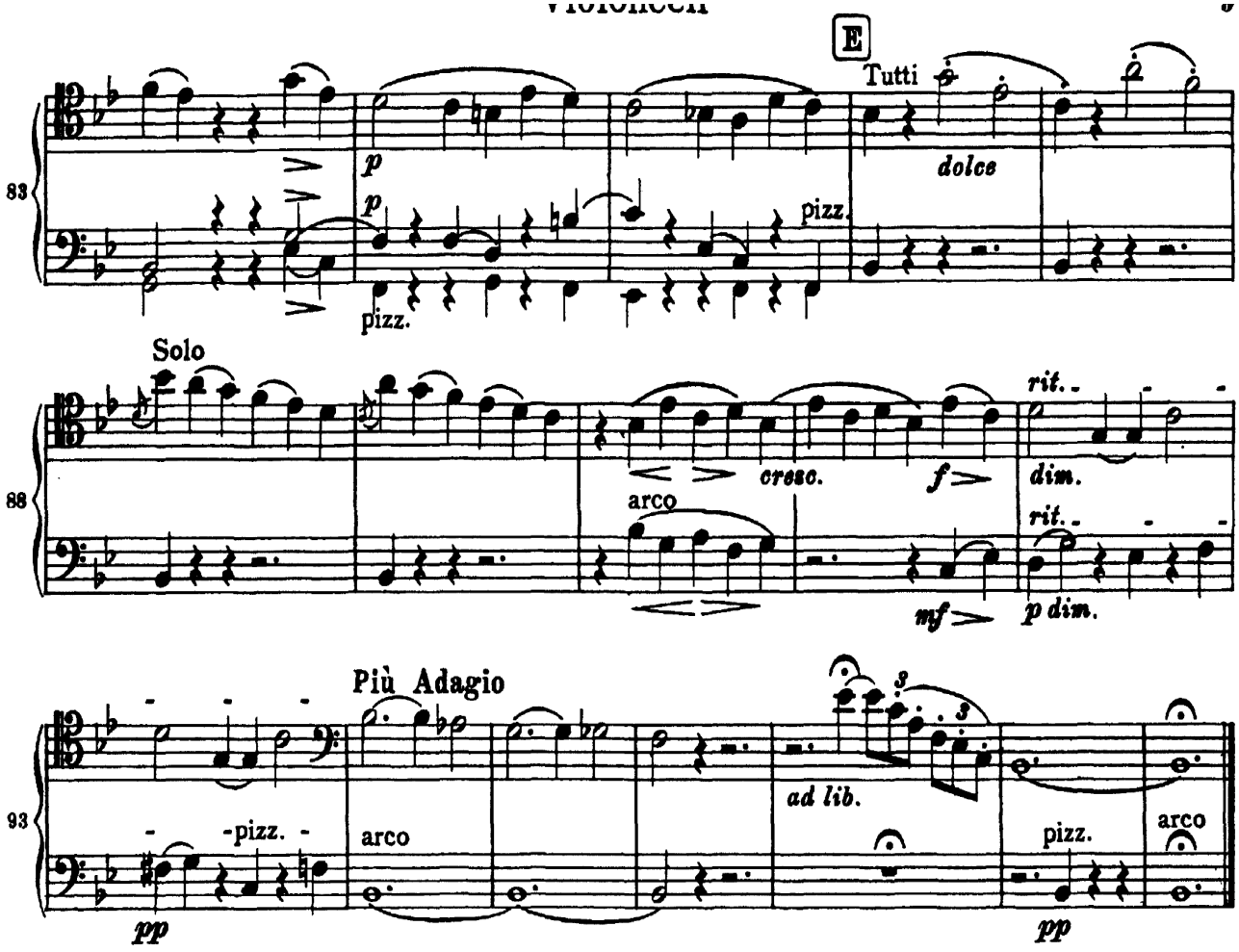

Klav.
B
Alle arco
cresc.
C
pizz.
arco
rit. molto
dim.
Più Adagio
pp sempre
rit.
Tempo I
Vcell. I Solo
D
Tutti
p dolce
Vcell. II. III
div.
pizz
arco
Solo
dolce
pizz.
Tutti
cresc.
Solo
arco


E
Tutti
dolce
p
pizz.
83
Solo
cresc.
f
rit.
dim.
arco
mf
p dim.
88
Più Adagio
ad lib.
-pizz.-
arco
pizz.
arco
pp
pp
93